2007-2008
193rd SEASON

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Top right: JE2690 - Tree of Life, Lavar Kirman - 9.3 x 14.8 - c.1900
Bottom right: 20454 - Mahajaran Sarouk - 17.2 x 26.6 - c.1915

Handel's Messiah

HANDEL AND HAYDN SOCIETY

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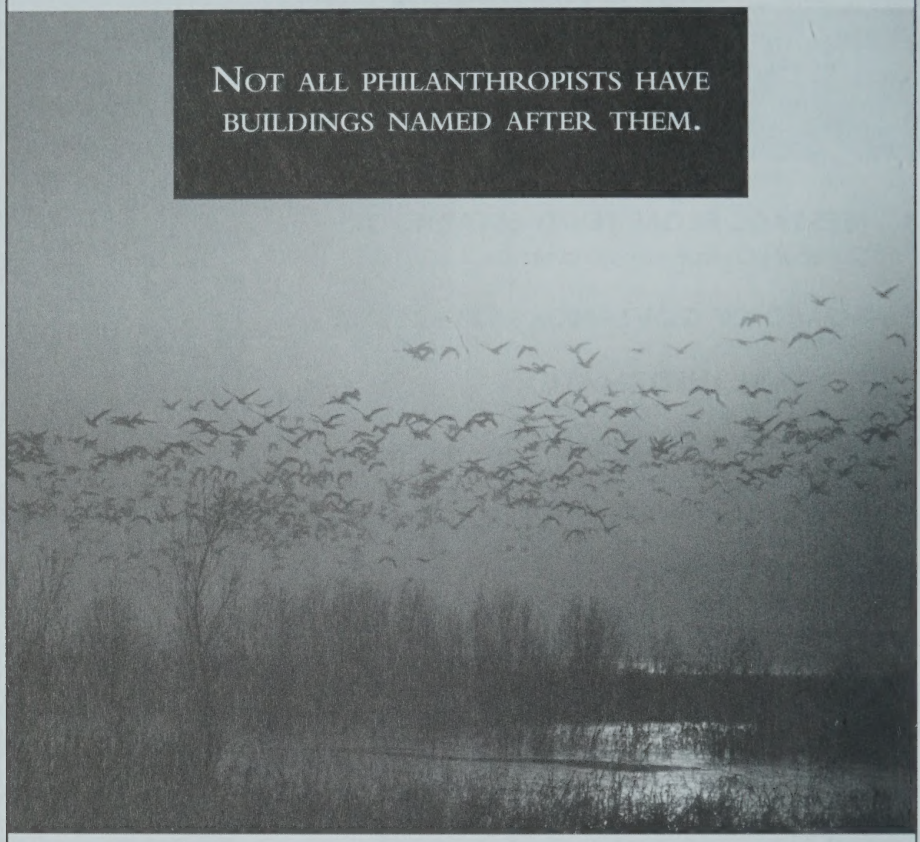

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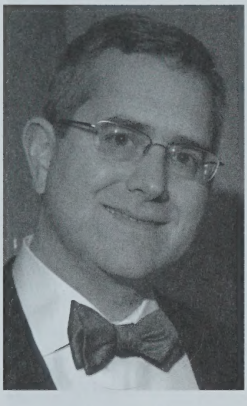
A Message

From Todd Estabrook, Chairperson



On behalf of the Handel and Haydn Society I want to welcome you to our 154th annual performance of Handel's *Messiah* and wish you a happy holiday season! We are fortunate to have with us this weekend Harry Christophers, one of today's most important musicians, and a stellar cast of established soloists. The Society's ability to attract international talent is made possible with your support, and I want to thank you for enabling this organization to be a leading force in the baroque and classical music field.

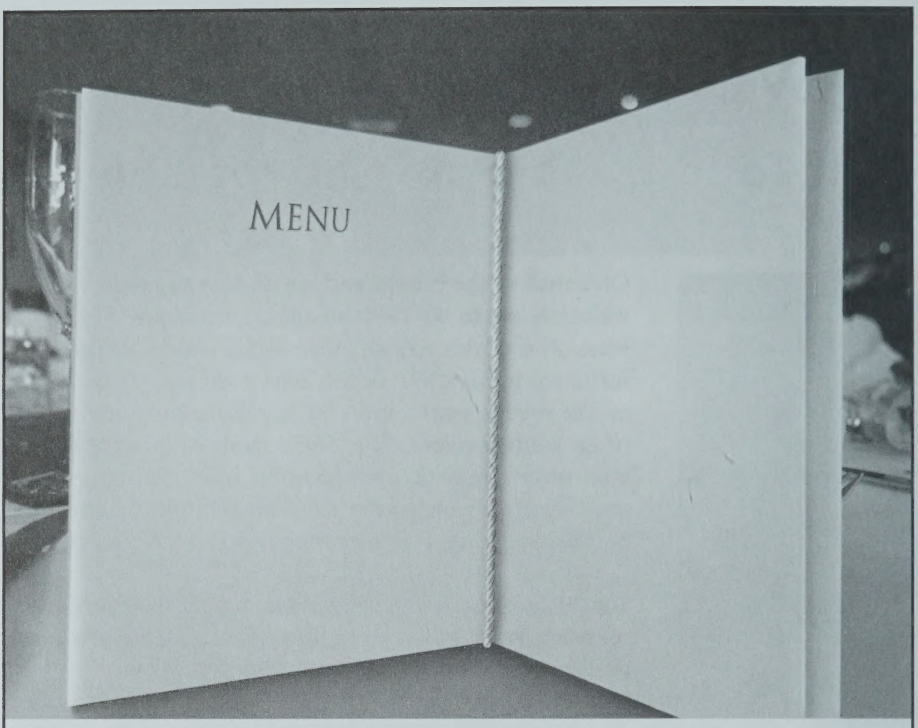
The Society is currently engaged in two major initiatives—updating its technologies to better serve our audience and going green! In the following months, you will see more activities on our website that will enhance your access to artists and programs, as well as make your ticketing and subscription process easier. For example, you can check a video interview with conductor Harry Christophers when you get home at www.handelandhaydn.org

To help us diminish our impact on the environment, please give us your email address so we can send you special offers, news from the Society, and more. Just stop by our table in the lobby or click the link on our home page.

Wishing you warm and happy holidays from all of us at Handel and Haydn Society.

Sincerely,

Todd Estabrook
Chairperson, Board of Governors



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Christine Brandes, soprano
Paula Murrihy, mezzo-soprano
Charles Reid, tenor
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Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE,* appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Educational Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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	Christopher Hogwood, Conductor Laureate
	John Finney, Associate Conductor/Chorusmaster
	The Cabot Family Chorusmaster Chair
	Lisa Graham, Conductor–Young Women's Chorus
	Joseph Stillitano, Conductor–Young Men's Ensemble
	Heather Tryon, Conductor–Singers and Youth Chorus
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	Michael E. Jendrysik, Artistic Services Manager
	Jesse Levine, Music Librarian/Personnel Manager
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	Carla Ramlal, Manager of Research, Database and IT
	Emily Yoder, Development Associate, Annual Fund
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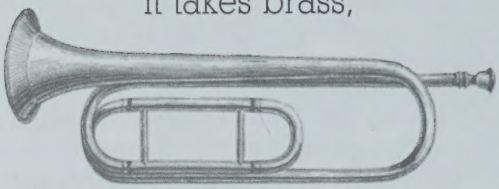
Handel and Haydn
Society in business,
it takes brass,



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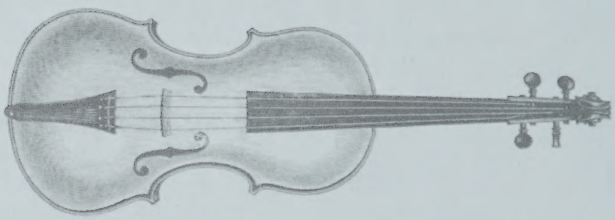

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Program

2007-2008 Season

Friday, November 30, 7.30pm
Saturday, December 1, 3.00pm
Sunday, December 2, 3.00pm
Symphony Hall, Boston

Harry Christophers, conductor

Messiah

George Frideric Handel
(1685-1759)

Part the First

—INTERMISSION—

Part the Second

—PAUSE—

Part the Third

Cyndia Sieden, soprano
Catherine Wyn-Rogers, mezzo-soprano
Tom Randle, tenor
Christopher Purves, baritone

This weekend's performances of* Messiah *are being recorded for broadcast on WGBH 89.7 FM on Sunday, December 23, 2007 at 2pm.

The program runs for approximately two hours and 45 minutes, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

P A S S I O N

It's at the heart of their performance. And ours.

Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

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Program Notes

Handel's *Messiah*

NOTES IN BRIEF

When Handel composed *Messiah* in 1741, he was in the process of transforming his English career. No longer would he try to persuade London audiences to appreciate his beloved Italian operas. Instead, with his librettist Charles Jennens, he set about inventing a new kind of "sacred entertainment," the English oratorio. Unlike Handel's other oratorios, though, *Messiah* is not a sacred drama with a freshly-written libretto; instead, it's a kind of musical sermon entirely made up of quotations from both Old and New Testaments, meditating on the story of Jesus as the Chosen One, or the Messiah. Handel uses a huge range of styles to capture the breadth of these quotations, including a French opera overture, English-style anthem choruses, Italian opera arias, and even the angry crowd-choruses of the Lutheran tradition like those in Bach's Passions. It's a remarkably rich and varied score, full of vivid musical depictions of the Biblical phrases. By now, *Messiah* has become one of our most familiar cultural landmarks: the pleasure of returning to this masterpiece is that there is always more for us to hear, and discover, in this wonderfully complex score.

In July 1741, Handel's librettist Charles Jennens wrote to a friend: "Handel says he will do nothing next Winter, but I hope I shall perswade him to set another Scripture Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is Messiah."

In fact, within the month Handel was hard at work. He began composing *Messiah* on August 22 and finished a rough score by September 12, a little more than three weeks later. By this point in his career, Handel had finally accepted that his beloved Italian operas were simply not popular with the London audiences, who found them pretentious and unintelligible. Instead, Handel decided to offer the public a new kind of "sacred entertainment," one that dealt with suitably uplifting sacred themes in plain English. In Jennens's words, these oratorios would ensure that "the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage."

Handel's other oratorios are all dramatic re-tellings of Biblical events. *Messiah* is

GEORGE FRIDERIC HANDEL

something very different. The libretto is entirely made of Biblical quotations that comment on the events at hand, instead of enacting them. This was an elegant way around the chief eighteenth-century objection against sacred oratorio, for Jesus himself never actually sings.

Handel's conversation was an eloquent mix of at least four languages, and his musical discourse was no less international.

The idea of putting the central story of Christianity on the concert stage was a novel and potentially shocking idea. Putting this story entirely in the form of quotations from both the Old and New Testament avoided making the Passion story into an unstaged opera. But this also opened the way for a far greater breadth of symbolic reference. Charles Jennens used a passage from St. Paul to sum up his musical sermon: "God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory." All this is more than a simple retelling of the life of Christ. Jennens' web of quotations draws our attention away from the actual events and towards the theological implications of Jesus's story. In Part II, for example, the tremendously dramatic story of Christ's crucifixion is conveyed entirely through the language of the Old Testament, since these are the prophecies that the Crucifixion is seen to fulfill. And Part III has no plot at all; it is actually a version of the Anglican burial service, emphasizing the resurrection of the body and Christ's victory over sin.

Though it doesn't call for any exotic instruments, the musical language of *Messiah* is itself extremely rich. Handel was a real cosmopolitan; his own conversation was an eloquent mix of at least four languages, and his musical

discourse was no less international. The score of *Messiah* easily accommodates the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the sharply-dotted French opera overture, in its first oratorio appearance. This musical wealth was somewhat lost on Jennens, who thought that the score was not up to his libretto and complained vociferously about "some weak parts, which [Handel] was too idle & too obstinate to retouch, tho' I used great importunity to perswade him to it."

Jennens's pressure to alter parts of the work (particularly the overture, "in which there are some passages far unworthy of Handel, but much more unworthy of the Messiah," according to Jennens) seems to have materially contributed to a major breakdown for Handel in April of 1743, "a return of his Paralytick Disorder, which affects his Head & Speech." Jennens wrote shortly thereafter "that a letter I wrote him about it contributed to the bringing of his last illness upon him ... This shews that I gall'd him." Interestingly, Handel scholar Frederic Fehleisen has pointed to the structural importance of the Overture in spelling out some of the most telling harmonic moments in the work; the whole is bound together in a tonal scheme so important that the threat of undoing its crucial threads seems to have made Handel physically ill.

FROM THE CONDUCTOR...

Handel described *Messiah* as "an entertainment." I always remind myself of that when conducting this masterpiece. Behind any interpretation of Handel's music, we must constantly be aware of Handel, the man, and his eternal love of opera. His vision was of continuity: a beginning and an end. *Messiah* is not simply a collection of exquisite arias and brilliantly vivid choruses. My primary focus is on the drama, a drama that evolves from advent through the passion story bursting into a jubilant finale of resurrection, ascension, and the promise of final redemption. Above all, it is an entertainment that will test your emotions and will ultimately be an inspiration to everyone, both performer and listener alike.

–Harry Christophers

After a rapturous welcome in Dublin, *Messiah* received a decidedly mixed reception in London, where Jennens noted "a clamor rais'd against it, which has only occasion'd it's being advertis'd without its Name." Perhaps because of this controversy, Handel seems to have been reluctant to present *Messiah* the following season. Only in 1749 did it become a regular part of Handel's season. Unlike our tradition of Christmas *Messiahs,* these performances always took place just before Easter. The next year these annual *Messiahs* began to serve as a benefit for a new local charity. The "Hospital for the Maintenance and Education of Exposed and Deserted Young Children," otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from then till Handel's death a performance of *Messiah* in the Hospital Chapel became an annual event. Charles Burney later commented that this piece has "fed the hungry, cloth'd the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country." A remarkable legacy for a remarkable work.

–Robert Mealy
A scholar and performer, Robert Mealy he has recorded and toured with many period instrument ensembles. Mr. Mealy frequently writes on music, and teaches historical performance at Yale University.

Handel and Haydn and Messiah A TIMELINE

1815: The Society performs excerpts of *Messiah* at its inaugural concert

1818: The Handel and Haydn Society gives the American premiere of the complete *Messiah.*

1854: Series of 154 annual performances of *Messiah* begins.

1857: The Society assembles the largest *Messiah* chorus in the United States—600 voices.

1865-1875: Julia Ward Howe, composer of the "Battle Hymn of the Republic" sings with the Handel and Haydn Society Chorus.

1900: The Society performs *Messiah* for the first time in Symphony Hall.

1929: Arthur Fiedler, famed conductor of the Boston Pops, plays harpsichord for this year's rendition of *Messiah.*

1963: 22-year old tenor Placido Domingo is a featured soloist

1998: Handel and Haydn welcomes its one-millionth audience member to its *Messiah* concerts

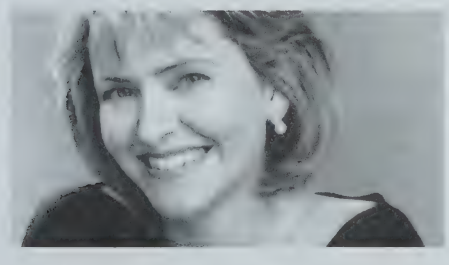
2003: Handel and Haydn Society celebrates 150 consecutive years of *Messiah* performances

Artist Profiles

Harry Christophers, Conductor

Harry Christophers is internationally renowned as founder and conductor of the chorus The Sixteen as well as a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has performed at some of the world's most prestigious festivals including Salzburg, Mostly Mozart in New York, the BBC Proms, and the Prague Spring Festival. Mr. Christophers has made more than 80 recordings for which he has won numerous awards including a Grand Prix du Disque for Handel's *Messiah,* the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award 2005. He is a regular guest conductor with the Deutsches Kammerphilharmonie, City of London Sinfonia, Granada Symphony Orchestra, and the Orquestra de la Comunidad de Madrid. Mr. Christophers recently made his debut with the Academy of St Martin in the Fields, the Hallé, the London Symphony Orchestra, and the San Francisco Symphony. These concerts mark his first appearance conducting the Handel and Haydn Society in America. Mr. Christophers first conducted the ensemble in 2006 at the Haydn Festival in Eisenstadt, Austria.

Cyndia Sieden, soprano



Cyndia Sieden is acclaimed internationally for her performances in opera and in concert. Her past operatic appearances include the Bayerische Staatsoper in Munich, Gran Teatre del Liceu in Barcelona, de Vlaamse Opera in Antwerp, the English National Opera, and La Monnaie in Brussels. Past Concert engagements include such ensembles as the Boston Symphony Orchestra, St. Louis Symphony, Cleveland Orchestra, Handel and Haydn Society, Apollo's Fire, and the Philharmonia Baroque Orchestra.

Catherine Wyn-Rogers, mezzo-soprano

Catherine Wyn-Rogers appears regularly with leading British orchestras at prominent festivals and opera companies throughout Europe. She is renowned for her performances with period instrument orchestras, including The Sixteen under Harry Christophers, the English Concert under Trevor Pinnock, the Academy of Ancient Music under Christopher Hogwood, and concerts with Sir Charles Mackerras, Richard Hickox, and Mark Elder. These performances mark her debut with the Handel and Haydn Society.

Tom Randle, tenor

Tom Randle is well known for his vivid and committed stage portrayals and a unique ability to embrace a wide variety of repertoire. Past engagements include English National Opera, Scottish Opera, Welsh National Opera, Opera North, Washington Opera, BBC Proms, The Sixteen with Harry Christophers, the Boston Symphony Orchestra, Chicago Symphony, and the English Consort. He last appeared with the Handel and Haydn Society in the title role of the 2006 production of Monteverdi's *Orfeo*.

Christopher Purves, baritone

Christopher Purves has performed throughout the world in varied operatic and concert repertoire. Concert engagements include Mozart's Mass in C with The Sixteen, the Chaise Dieu Festival, the Gabrieli Consort, the City of London Sinfonia, Les Musiciens de Louvre, and the London Sinfonietta under Sir Simon Rattle. His Operatic appearances include Scottish Opera, Opera North, Welsh National Opera, and English National Opera. Mr. Purves makes his Handel and Haydn Society debut with these concerts.

Handel and Haydn Society Orchestra

VIOLIN I
Daniel Stepner*
Joan & Remsen Kinne Chair
Guiomar Turgeon
Jane Starkman
Christina Day Martinson
Sue Rabut
Lisa Brooke
Krista Buckland Reisner
Abigail Karr

VIOLIN II
Linda Quan§
Dr. Lee Bradley III Chair
Anne-Marie Chubet
Julia McKenzie
Barbara Englesberg
Maria Benotti
Katherine Winterstein

VIOLA
David Miller§
Chair funded in memory of Estah & Robert Yens
Laura Jeppesen
Jennifer Stirling
Susan Seeber

CELLO
Reinmar Seidler§
Candace & William Achtmeyer Chair
Sarah Freiberg
Guy Fishman

BASS
Robert Nairn§
Amelia Peabody Chair
Anne Trout

OBOE
Stephen Hammer§
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman
Lani Spahr
Kathleen Staten

BASSOON
Andrew Schwartz§
Marilyn Boenau

TRUMPET
Jesse Levine§
Paul Perfetti

TIMPANI
John Grimes
Barbara Lee Chair

HARPSICHORD
Michael Beattie

ORGAN
Peter Sykes

*** Concertmaster**
§ Principal

Handel and Haydn Society Chorus

SOPRANO
Gail Plummer Abbey
Roberta Anderson
Marilyn Bulli
Paula Downes
Janice Giampa
Sharon Kelley
Shannon Larkin
Jill Malin
Carol Millard
Andrea Veal
Teresa Wakim

ALTO
Marylène Altieri
Katharine Emory
Deborah Cundy Owen
Susan Byers Paxson
Letitia Stevens
Susan Trout
Mary Ann Valaitis

TENOR
James DeSelms
Thomas Gregg
Craig Hanson
Randy McGee
David McSweeney
Arthur Rawding
Mark Sprinkle

BASS
Thomas Dawkins
Peter Gibson
Herman Hildebrand
Kyle Hoepner
Brett Johnson
Nikolas Nackley
Alexander Prokhorov
Dana Whiteside

Program Text

Handel's Messiah

Original English text taken from the Scriptures by Charles Jennens (1700-1773).
Les traducciones en Español del texto del Mesias se pueden obtener en el lobby.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.
(Isaiah XL, 1-3)

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain.
(Isaiah XL, 4)

Chorus
And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it.
(Isaiah XL, 5)

Recitative, accompanied (Bass)
Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts.
(Haggai II, 6-7; Malachi III, 1)

Aria (Alto)
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.
(Malachi III, 2)

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.
(Malachi III, 3)

Recitative (Alto)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us".
(Isaiah VII, 14; Matthew I, 23)

Aria and Chorus (Alto)
O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.
(Isaiah XL, 9; LX, 1)

Recitative, accompanied (Bass)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.
(Isaiah LX, 2-3)

Aria (Bass)
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.
(Isaiah IX, 2)

Chorus
For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!
(Isaiah IX, 6)

Pifa

Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night.
(Luke II, 8)

Recitative, accompanied (Soprano)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.
(Luke II, 9)

Recitative (Soprano)
And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord.
(Luke II, 10-11)

Recitative, accompanied (Soprano)
And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:
(Luke II, 13)

Chorus
Glory to God in the highest, and peace on earth, good will toward men.
(Luke II, 14)

Aria (Soprano)
Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen.
(Zechariah IX, 9-10)

Recitative (Alto)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
(Isaiah XXXV, 5-6)

(Please, turn page quietly)

Aria (Alto and Soprano)
He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls.
(Isaiah XL, 11; Matthew XI, 28- 29)

Chorus
His yoke is easy, and His burthen is light.
(Matthew XI, 30)

There will be a fifteen-minute intermission

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sin of the world.
(John I, 29)

Aria (Alto)
He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.
(Isaiah LIII, 3: 1,6)

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.
(Isaiah LIII, 4-5)

Chorus
And with His stripes we are healed.
(Isaiah LIII, 5)

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.
(Isaiah LIII, 6)

Recitative, accompanied (Tenor)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:
(Psalm XXII, 7)

Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

Recitative, accompanied (Tenor)
Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him.
(Psalm LXIX, 21)

Aria (Tenor)
Behold, and see if there be any sorrow like unto His sorrow.
(Lamentations I, 2)

Recitative, accompanied (Tenor)
He was cut off out of the land of the living: for the transgression of Thy people was He stricken.
(Isaiah LIII, 8)

Aria (Tenor)
But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption.
(Psalm XVI, 10)

Chorus
Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory.
(Psalm XXV, 7-10)

Recitative (Tenor)
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?
(Hebrews I, 5)

Chorus
Let all the angels of God worship Him.
(Hebrews I, 6)

Aria (Alto)
Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.
(Psalm LXVIII, 18)

Chorus
The Lord gave the word; great was the company of the preachers.
(Psalm LXVIII, 11)

Aria (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.
(Romans X, 15)

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world.
(Romans X, 18)

Aria (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed.
(Psalm II, 1-2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us.
(Psalm II, 3)

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.
(Psalm II, 4)

Aria (Tenor)
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.
(Psalm II, 9)

Chorus
Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah.
(Revelation XIX, 6; XI, 15; XIX, 16)

There will be a brief pause; please remain seated.

(Please, turn page quietly)

PART THE THIRD

Aria (Soprano)
I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.
(Job XIX, 25-26; I Corinthians XV, 20)

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
(I Corinthians XV, 21, 22)

Recitative, accompanied (Bass)
Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet.
(I Corinthians XV, 51-52)

Aria (Bass)
The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. (I Corinthians XV, 52-54)

Recitative (Alto)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.
(I Corinthians XV, 54)

Duet (Alto and Tenor)
O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.
(I Corinthians XV, 55-57)

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(I Corinthians XV, 55-57)

Aria (Soprano)
If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
(Romans VIII, 31, 33-34)

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever.
(Revelation V, 12-13)

Chorus
Amen.

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Coda

A conversation with tenor Murray Kidd

What makes the Handel and Haydn Society Chorus unique?

The Handel and Haydn Chorus is unique because the members have worked together so much and are really comfortable performing with each other. We have all sung in the Society's Chorus as well as other fine ensembles in Boston for many years. We know what to expect from each other and can feel the presence of everyone so easily. It is like performing with family.

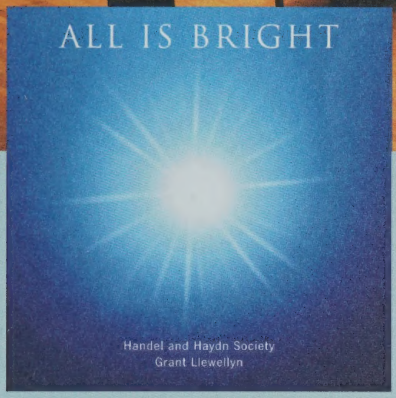
What is it like singing* Messiah *with Handel and Haydn?

Our annual performances of *Messiah* are really quite a special event in the classical music world. The use of period instruments played by such great musicians, as well as the virtuosic musicians in the chorus, make each performance unique–and a joy.

It is really amazing to know that this organization has performed *Messiah* for the last 154 years. I think you can really see the impact of the annual performances on our musicians. Because we have performed this work so many times and know the music so well, everyone can just relax and let the music ride its emotional intensity rather than having to worry about "all those notes."

Has Handel and Haydn Society performed with this year's* Messiah *conductor, Harry Christophers, before?

The orchestra had an opportunity to work with him last year during a festival appearance in Austria. It is a first for the Chorus, though. Everyone is so excited to be singing for him—he is a very well known choral conductor. This is exactly why we love singing *Messiah* with Handel and Haydn—we have the opportunity to work with conductors of international reknown.



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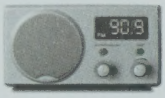

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